sandeep bhagwati

why sing why cry

(2000)

seven meditations for violin and violoncello

Dedicated to Indira Koch and Wolfgang Emmanuel Schmidt

written for the Sangat Millenium Festival Bombay 2000

I The tears

Violine
Violoncello
sempre molto espressivo
sempre molto espressivo

14
SP
ST
O
p
f
fff
mf
ff
17
mf sub.
p sub.
20
pp sub.
più p
22
pp
25
sfz
28
(O)
ppp
flaut.
mp

II The Echoes

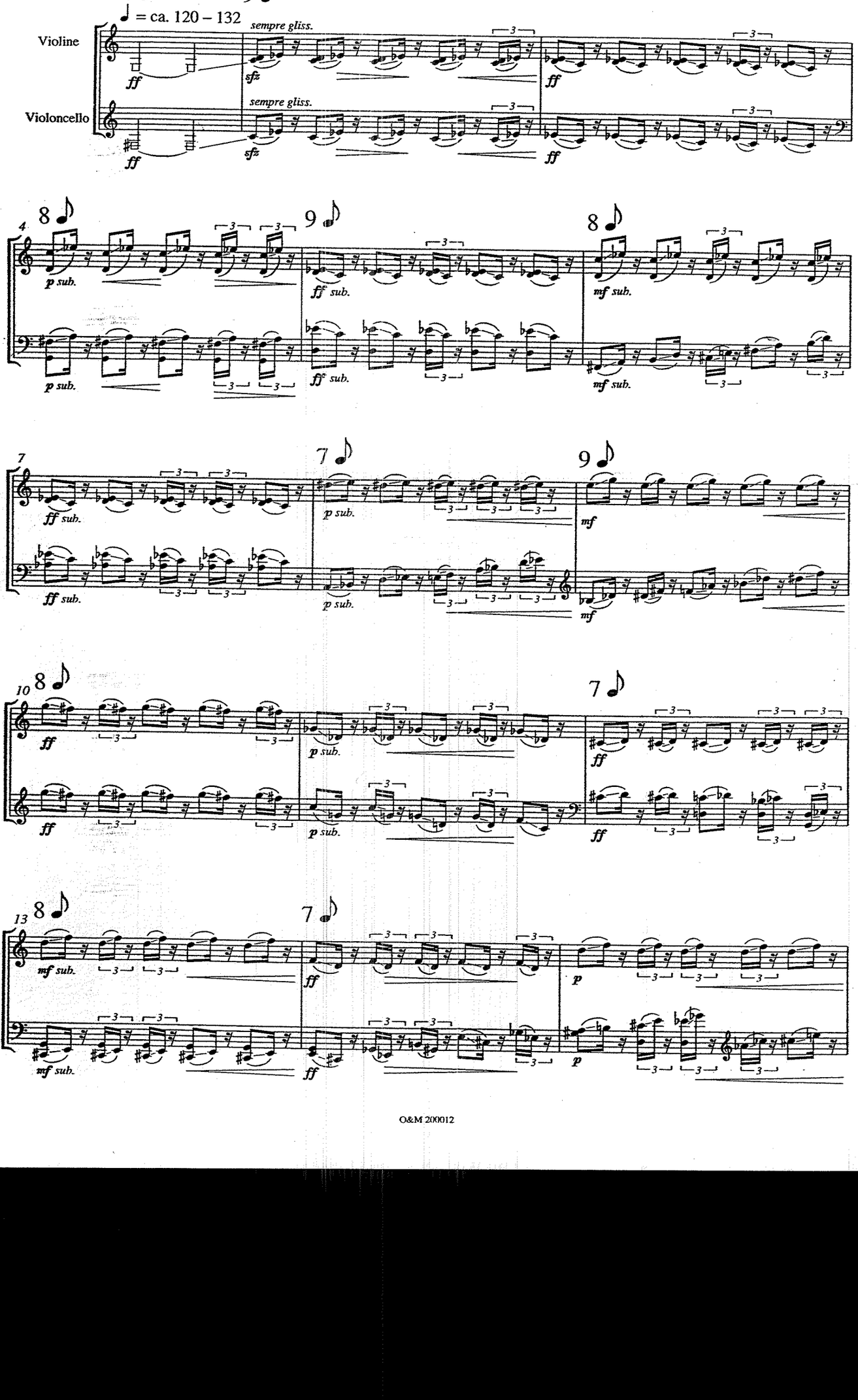
immer so klingend wie möglich

♩ = ca. 100 pizz.

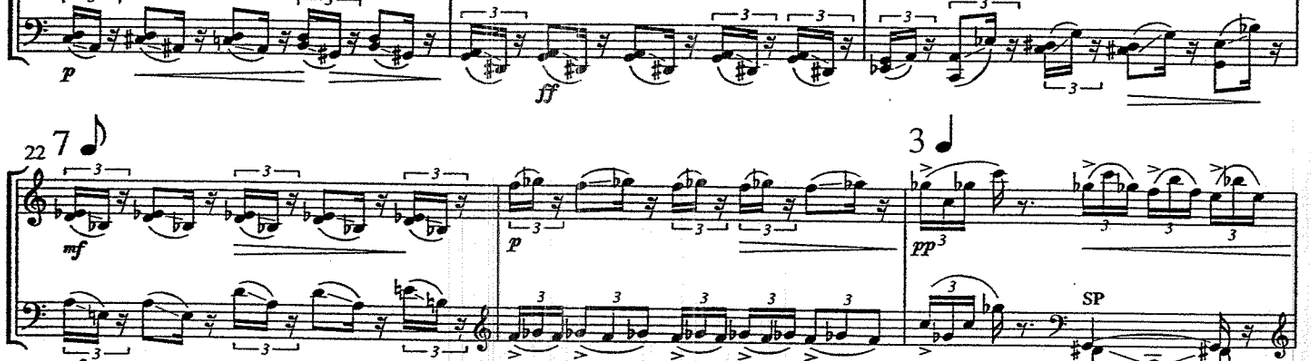
Violine

Violoncello

III The Desires

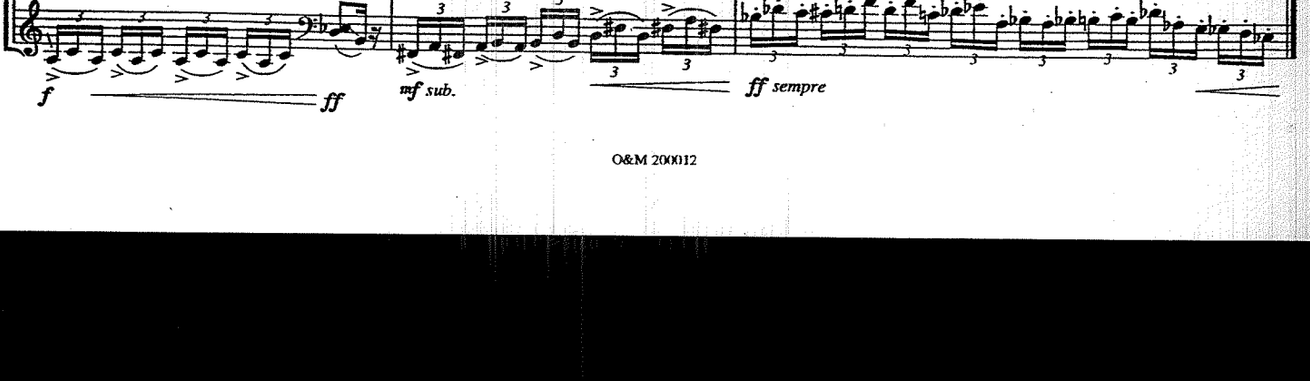


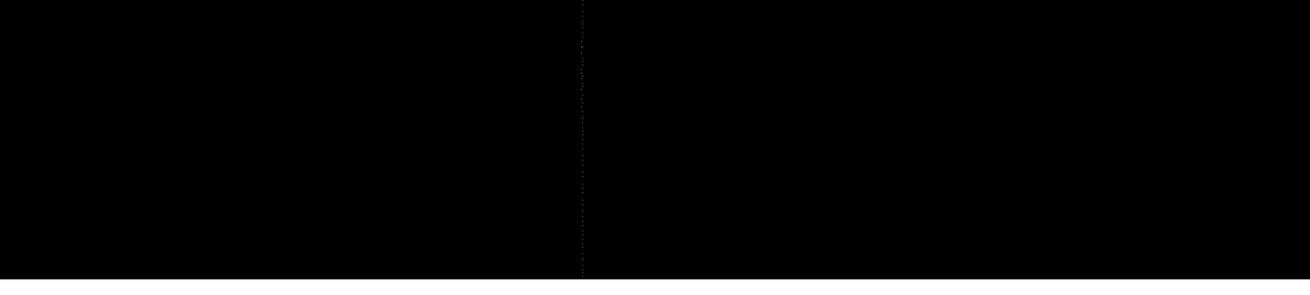
16
9
8
mf
ff
mf


19
7
8
p
ff

22
7
3
mf
p
pp
SP

25
8
7
mf
f
p


25
3
6
ff
p
mf
f
mf sub.


28
3
5
8
f
ff
mf sub.
ff sempre

IV The Winds

frequent and wilful accelerandi and ritardandi

♩ = ca. 52 – 84

„gusty wind"

Violine*

Violoncello*

pp sempre

c.l.b.

ord.

„sighing wind"

breathing

in → out

flautando

mp

* mit Tonwolf; wenn nicht anders angegeben immer „sul ponticello" with practising mute and, if not stated otherwise, always „sul ponticello"

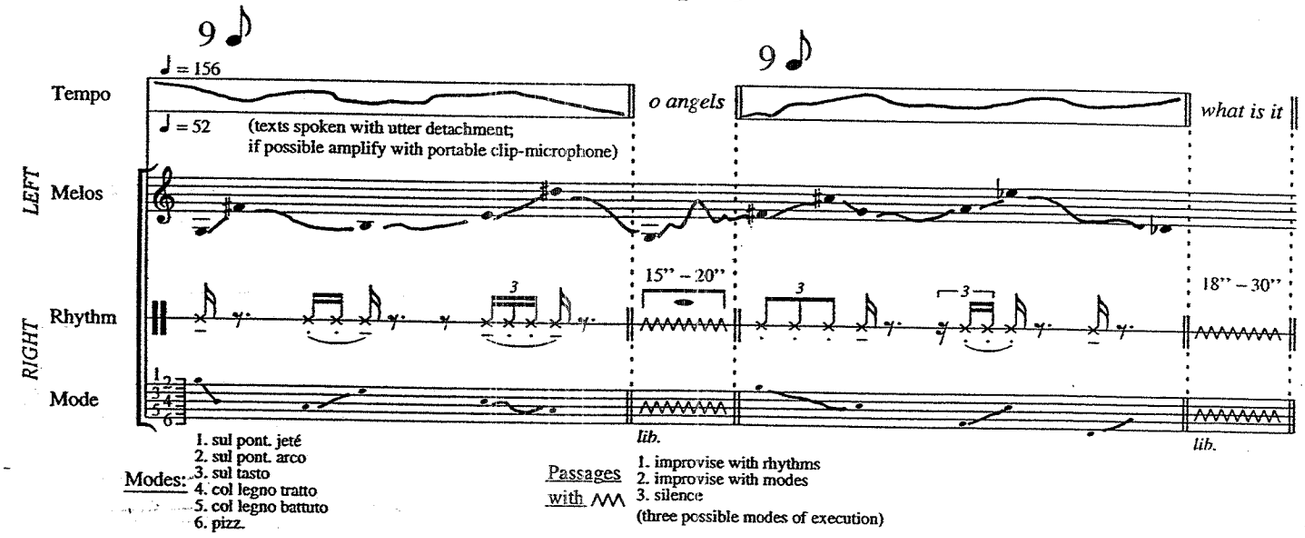
NB: The "breathing" pauses should be executed in a freeze, if possible with your eyes closes.

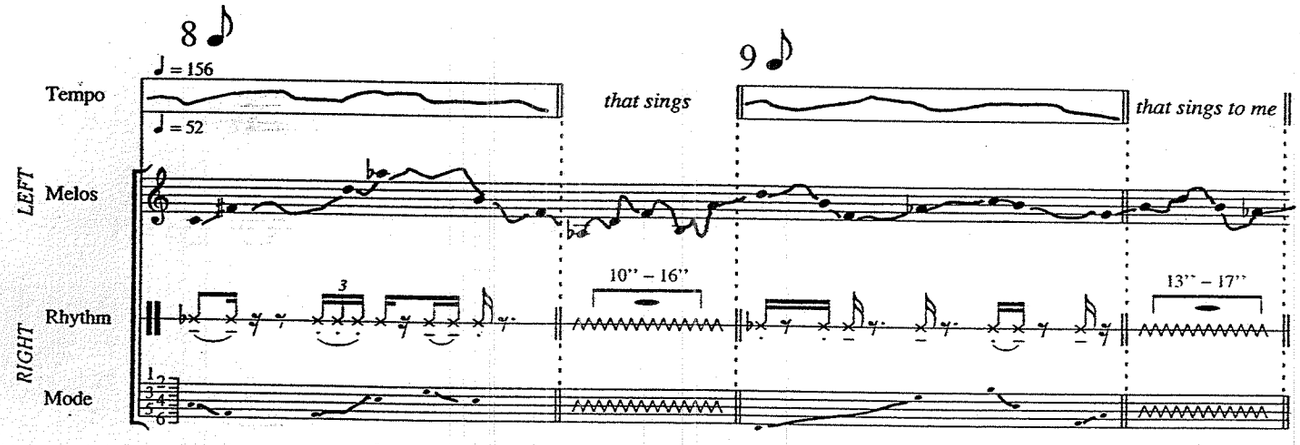
NB: If is possible to announce the "titles" of the winds before playing them, this should be done without a fuss.

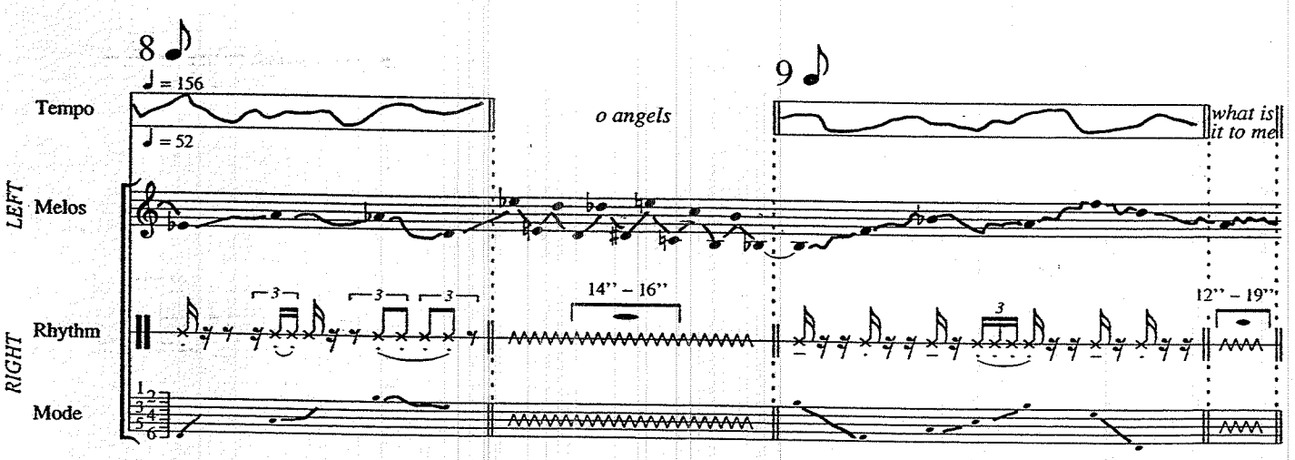
„capricious wind“
29
breathing
in → out
ff possibile
ord.
SP
mf
35
p
f
mp
flautando
pp
mf
al niente
41
ff
SP
49
„resigned wind“
„lonely wind“
58
„disappearing wind“
ppp
28
*) as before (breathing in and out)

V The Angels

[Violin part]





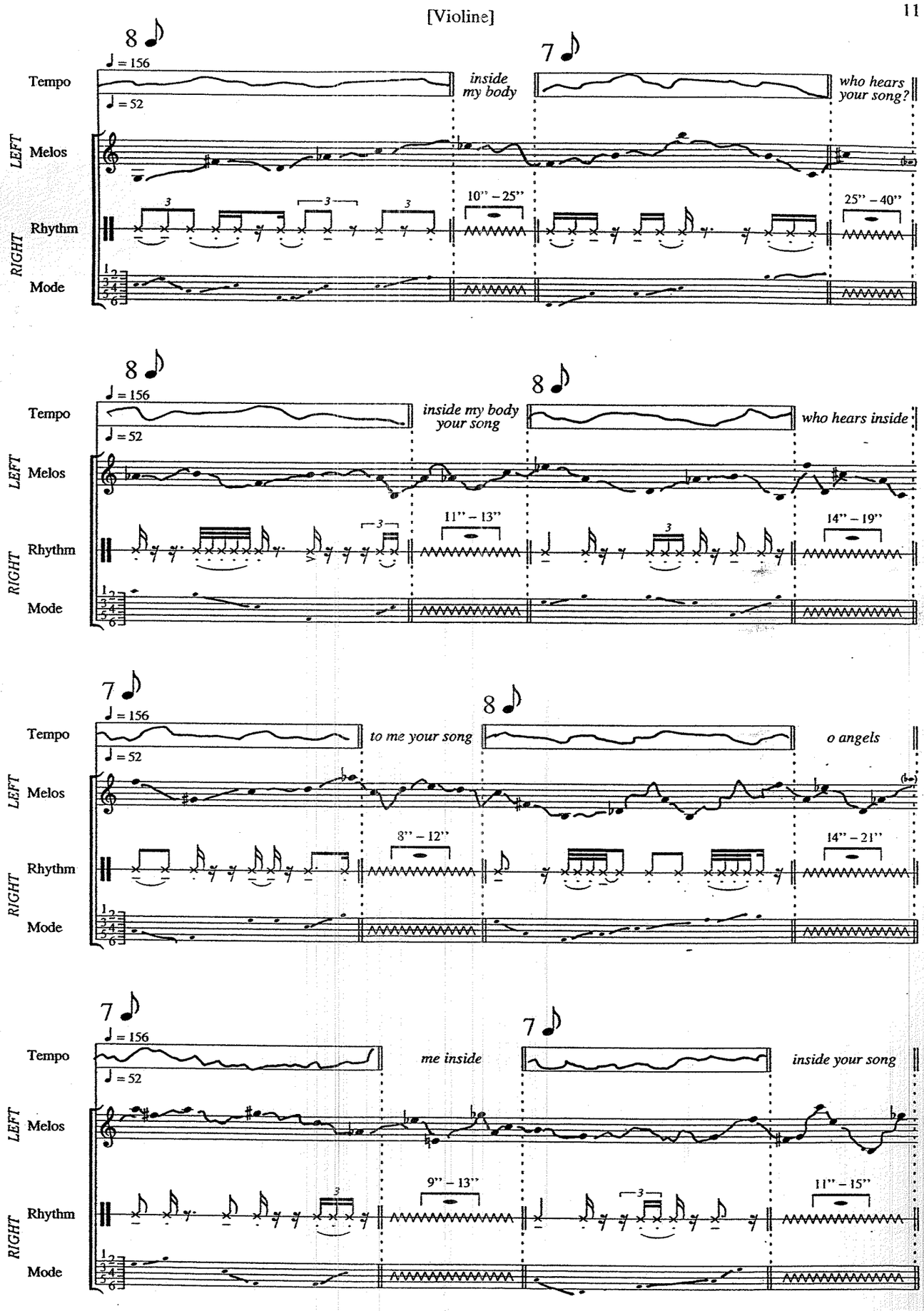


How to play: 1. Violin and Cello have separate parts and should develop their interpretations independently. When playing together, listen to each other and mutually adapt – only the mood, not the rhythm / melodies.

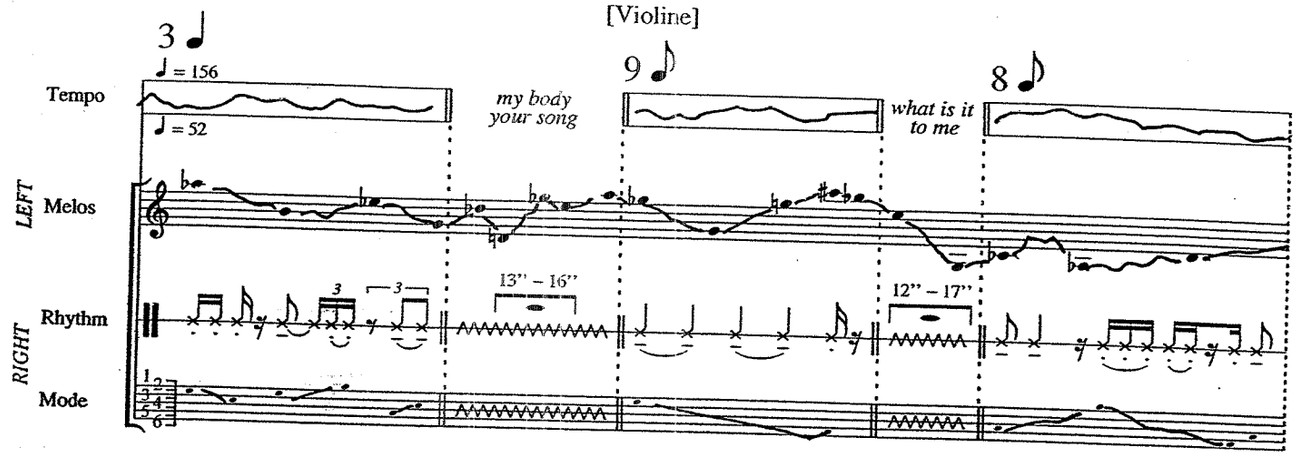
2. Always play the left hand melodies, even when there is no right hand rhythm. They should have their proper flow. The melodies are the angels, that are always about, but elusive – the actions of the right hand symbolize our attempts to grasp the angels' reality – futile, of course, but beautiful in strange way.

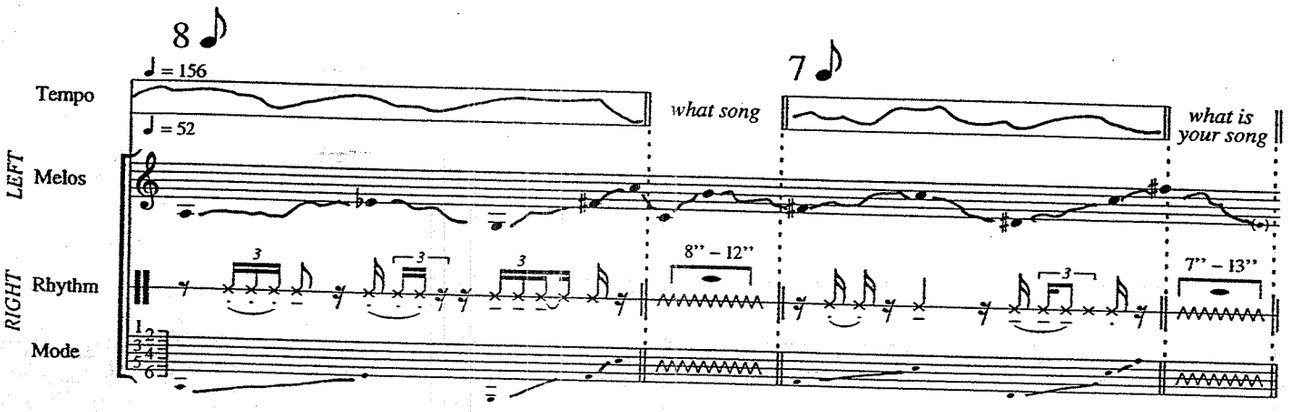
3. The improvisations can be repetitions of the rhythms with new melodies ( ). Or they can be the melodies just played now played with an improvised rhythm. Or: you can be silent, for a part of the passage or over the whole duration.

4. The texts should be spoken without any attempt at accentuation. Just as if you were speaking to yourself while searching for something important.

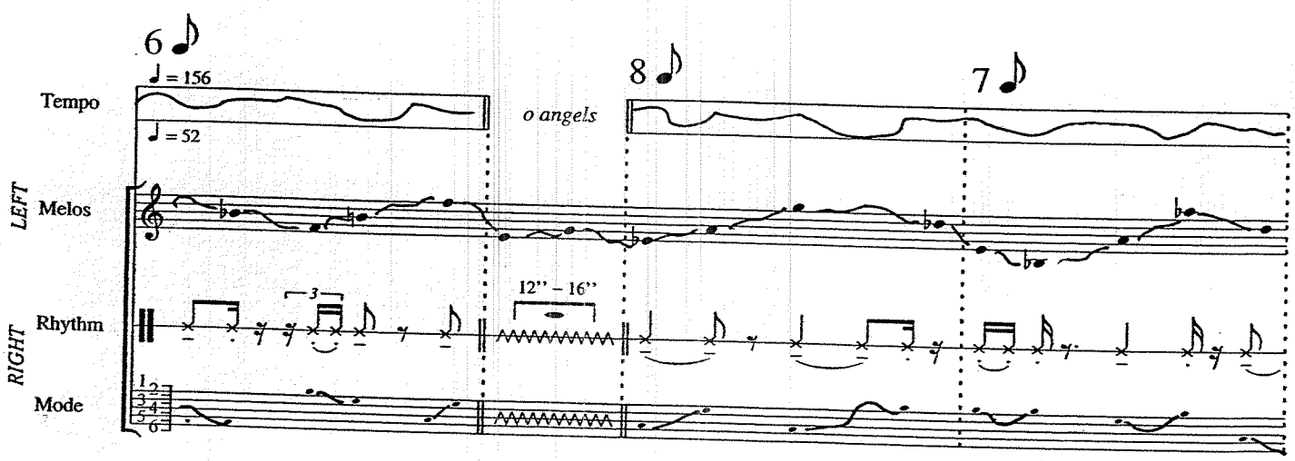

8
7
♩ = 156
♩ = 52
Tempo
LEFT
Melos
RIGHT
Rhythm
Mode
inside my body
who hears your song?
10" – 25"
25" – 40"
inside my body your song
who hears inside
11" – 13"
14" – 19"
to me your song
o angels
8" – 12"
14" – 21"
me inside
inside your song
9" – 13"
11" – 15"

[Violine]


3
♩ = 156
Tempo
♩ = 52
my body
your song
9
what is it
to me
8
LEFT
Melos
Rhythm
RIGHT
Mode
13" – 16"
12" – 17"


8
♩ = 156
Tempo
♩ = 52
what song
7
what is
your song
LEFT
Melos
RIGHT
Rhythm
Mode
8" – 12"
7" – 13"

8
♩ = 156
Tempo
♩ = 52
7
o sing
inside
7
LEFT
Melos
RIGHT
Rhythm
Mode
14" – 20"


6
♩ = 156
Tempo
♩ = 52
o angels
8
7
LEFT
Melos
RIGHT
Rhythm
Mode
12" – 16"

[Violoncello part]

Sempre con sordino. The ringfinger of the left hand wears a bottleneck (use freely). Pizzicati should be executed with a plectron.
Two modes of playing: 1. pizzicato dolce; 2. col legno tratto sul ponticello. Always many *glissandi* betweeen individual notes!
Freely use „flageolet" - transpositions. Play very slowly, with long silences and explore the „unusual" sounds!
Try to be as spiritual as possible! Do not coordinate with violin!

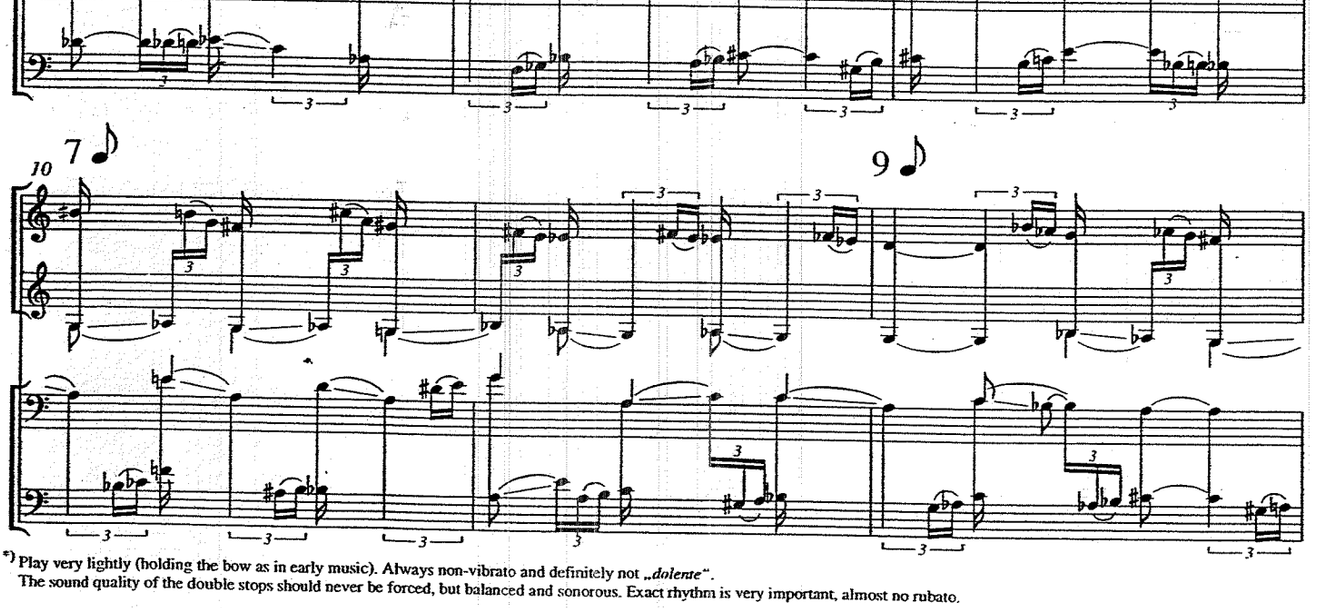
o *longer note or also, accentuated note. from* 𝅗𝅥. – ♩, *as required*

• *non accentuated note, can be shorter but need not be from* ♩. – ♪, *as required*

𝅘𝅥𝅯 *short note, from* ♪ – 𝅘𝅥𝅯, *as required*

VI The Regrets

*) **Almost frozen and without expressivity**



*) Play very lightly (holding the bow as in early music). Always non-vibrato and definitely not *„dolente"*.
The sound quality of the double stops should never be forced, but balanced and sonorous. Exact rhythm is very important, almost no rubato.

13
8
7
3
attacca subito
attacca subito
16
9
pp dolcissimo
senza vibr., flautando
pp dolcissimo
senza vibr., flautando
19
7
8
7
22
3
4
25
7
3
28
7
6
al niente
al niente

VII The Waves

22
(SP) O SP O SP O SP O SP O SP
pizz. arco pizz. arco
pizz. arco pizz. flag. flag.
leere Saite arco
mp sub.
arco pizz. pizz.
26
(SP) O SP O SP O SP O SP O SP
pizz. arco pizz. arco
pizz. arco pizz.
arco
pizz. arco
30
(SP) O SP O
arco
pizz.
p sonoro
arco
p sonoro
36
SP O SP
mp
mf
pizz.
mf
arco pizz.
mf
39
f ff f ff f ff
arco
f ff f ff f ff
p sub.
mp sub., intensive
pizz.
mf f
arco pizz.
mf f
42
ff fff
arco
ff
mf sub. f mf f mf
mf sub. f mf f mf
ff
fff
ff
fff